

MATTHEW LOCKE
HIS
LITTLE CONSORT *Of THREE PARTS:*
CONTAINING
PAVANS, AYRES, CORANTS and SARABANDS, for *Viols* or *Violins*.

In two several Varieties:

The first 20 are for Two Trebles and a Basse: The last 20 for Treble, Tenor & Basse.

To be performed either alone or with *THEORBO'S* and *HARPSECORD*.

TREBLE and TENOR.

London, Printed by W. GODBID for JOHN PLAYFORD, and are to be sold at his
Shop in the *Inner-Temple* in *Fleetstreet*, 1656.

To the Lovers and Practitioners of *CONSORT-MUSICK*.

Mr. Will.
Wake.

AT the importunity of an intimate friend * and great Master in Musick, (who being straitned in time, and hindered from satisfying his own desires for the encouragement of his Scholars) I first undertook this kind of Composition ; wherein I have endeavoured to comply with the Hands, Ears, and Patience of young Beginners, making the Ayre familiar, the Parts formal, and all facile and short. Which I mention not to deter those of better judgements from perusing them (for they also in the Conexion and harmony will I hope meet with Satisfaction) but to assure you there is scarcely any thing in them, that with a little practise may not be master'd by the meanest hand ; to which you will find the care in printing of Tyes, Holds, Slurrs, and barring the Measures a great advantage. But for such as either fear or scorn to see or hear with content any but their owne Thick-skull'd or Fantastical conceits, they are desired to forbear Censuring, or dar'd (observing the designe) to mend them. And for those Mountebanks of wit, who think it necessary to disparage all they meet with of their owne Countrey-mens, because there have been and are some excellent things done by Strangers, I shall make bold to tell them (and I hope my known experience in this Science will inforce them to confess me a competent Judge) that I never yet saw any Forain Instrumental Composition (a few French Corants excepted) worthy an English mans Transcribing. I have now done, onely shall desire in the performance of this Consort you would do your selves and me the right to play plain, not Tearing them in pieces with division, (an old custome of our Countrey Fiddlers, and now under the title of A la mode endeavoured to be introduced) which if you please to observe, I shall take it as a motive for the rendring you somewhat hereafter worthy your better acceptance.

MATTHEW LOCKE.

A 3. for 2 Trebles and a Basse.

TREBLE.

MATTHEW LOCK.

1 **P** *Avan.*

Three staves of musical notation in treble clef, key of B-flat major (two flats), and common time. The first staff begins with a large 'P' and contains a melodic line with various note values and rests. The second and third staves provide accompaniment with rhythmic patterns and some accidentals.

2 **A** *Yre.*

Two staves of musical notation in treble clef, key of B-flat major, and common time. The first staff begins with a large 'A' and features a more active melodic line with many eighth and sixteenth notes. The second staff continues the accompaniment.

3 **C** *Orant.*

Two staves of musical notation in treble clef, key of B-flat major, and common time. The first staff begins with a large 'C' and shows a melodic line with some triplets. The second staff continues the accompaniment.

4 **S** *Araban.*

Two staves of musical notation in treble clef, key of B-flat major, and common time. The first staff begins with a large 'S' and contains a melodic line with many beamed sixteenth notes. The second staff continues the accompaniment.

B

5 **P** *Avan.*

Musical notation for measure 5, Part P, Avan. The first staff contains a treble clef, a common time signature, and a series of eighth and sixteenth notes. The second staff contains a bass clef and a series of eighth and sixteenth notes. The third staff is empty.

6 **A** *Yrc.*

Musical notation for measure 6, Part A, Yrc. The first staff contains a treble clef, a common time signature, and a series of eighth and sixteenth notes. The second staff contains a bass clef and a series of eighth and sixteenth notes. The third staff is empty.

7 **C** *Orant.*

Musical notation for measure 7, Part C, Orant. The first staff contains a treble clef, a common time signature, and a series of eighth and sixteenth notes. The second staff contains a bass clef and a series of eighth and sixteenth notes. The third staff is empty.

8 **S** *Arab.*

Musical notation for measure 8, Part S, Arab. The first staff contains a treble clef, a common time signature, and a series of eighth and sixteenth notes. The second staff contains a bass clef and a series of eighth and sixteenth notes. The third staff is empty.

A 3. for 2 Trebles and a Basse.

TREBLE.

MATTHEW LOCK.

9 **P** 
Avan.

10 **A** 
Yre.

11 **C** 
Orant.

12 **S** 
Araband.

A 3. for 2 Trebles and a Basse.

TREBLE.

MATTHEW LOCK.

13 **P** 
Avan.





14 **A** 
Yre.





15 **C** 
Crant.



16 **S** 
Araband.



A 3. for 2 Trebles and a Basse.

TREBLE.

MATTHEW LOCK.

17 **P** **Avan.**

Musical notation for Part 17, 'Avan.' (Advent). The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C'. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. There are four lines of notation in total, with the first line starting with a large 'P' and the word 'Avan.' below it.

18 **A** **Yre.**

Musical notation for Part 18, 'Yre.' (Ayre). The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C'. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. There are two lines of notation in total, with the first line starting with a large 'A' and the word 'Yre.' below it.

19 **C** **Orant.**

Musical notation for Part 19, 'Orant.' (Orant). The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C'. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. There are two lines of notation in total, with the first line starting with a large 'C' and the word 'Orant.' below it.

20 **S** **Arab.**

Musical notation for Part 20, 'Arab.' (Arab). The notation is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a common time signature 'C'. The music consists of a series of eighth and sixteenth notes, with some rests and accidentals. There are two lines of notation in total, with the first line starting with a large 'S' and the word 'Arab.' below it.

21 **P** 
Avan. 


22 **A** 
Yre. 


23 **C** 
Orant. 


24 **S** 
Araban. 


A 3. for ^{Tenor} Treble and a Basse.

~~Tenor~~ Tenor

MATTHEW LOCK

25 **P** 
Avan.





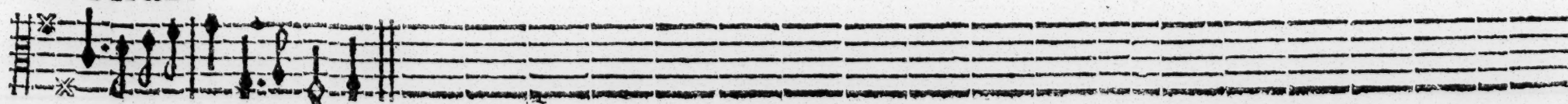
 26 **A** 
Yre.



27 **C** 
Orant.



28 **S** 
Arab.



29 **P** _{Avan.}

30 **A** _{Yre.}

31 **C** _{Orant.}

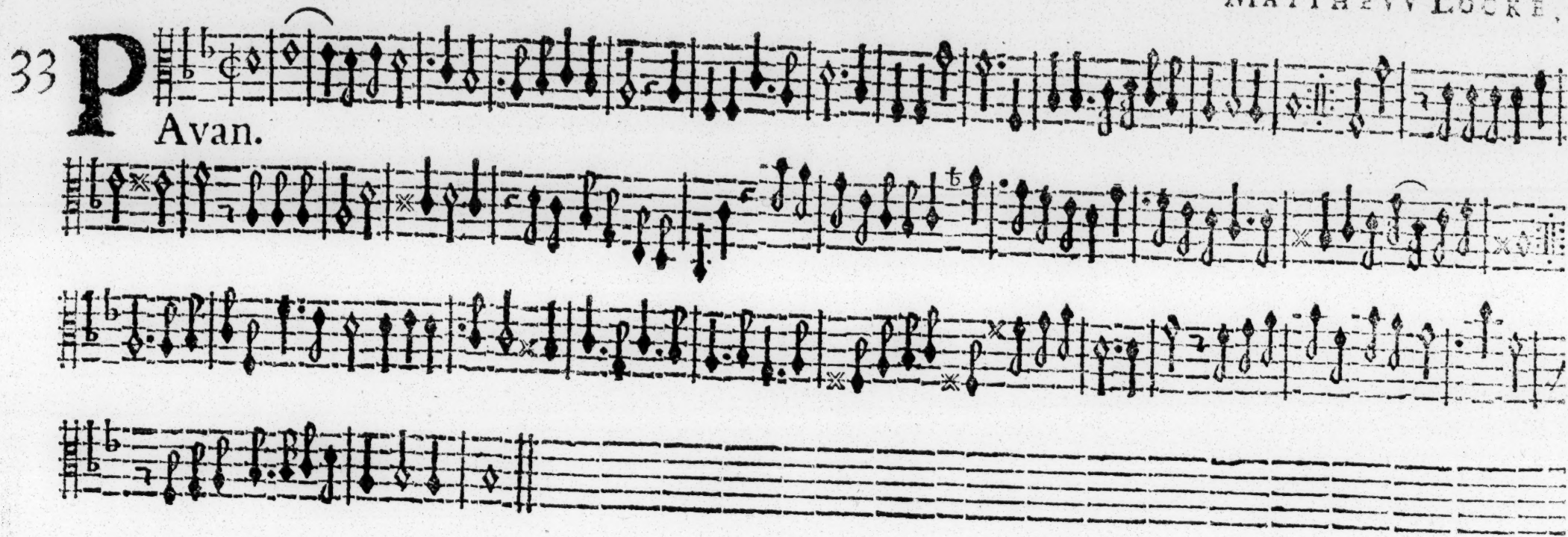
32 **S** _{Araban.}

A 3. for Treble, Tenor, and Bass.

TENOR.

MATTHEW LOCKE.

33 **P** *Avan.*



34 **A** *Yre.*

35 **C** *Orant.*



36 **S** *Araban.*

Soft

b b



A 3. for Treble, Tenor and Basse.


37 **P** 
Avan.





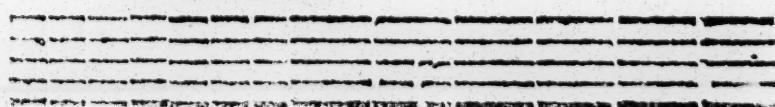
38 **A** 
Yre.



39 **C** 
Orant.




40 **S** 
Araband.



NOTE

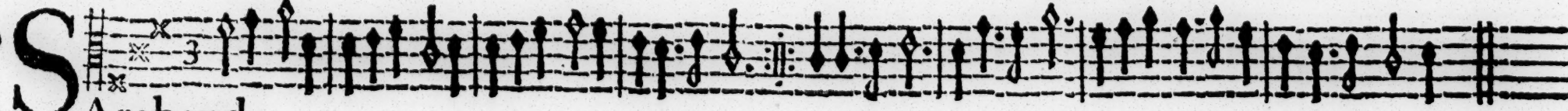
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37 **P** 
Avan.

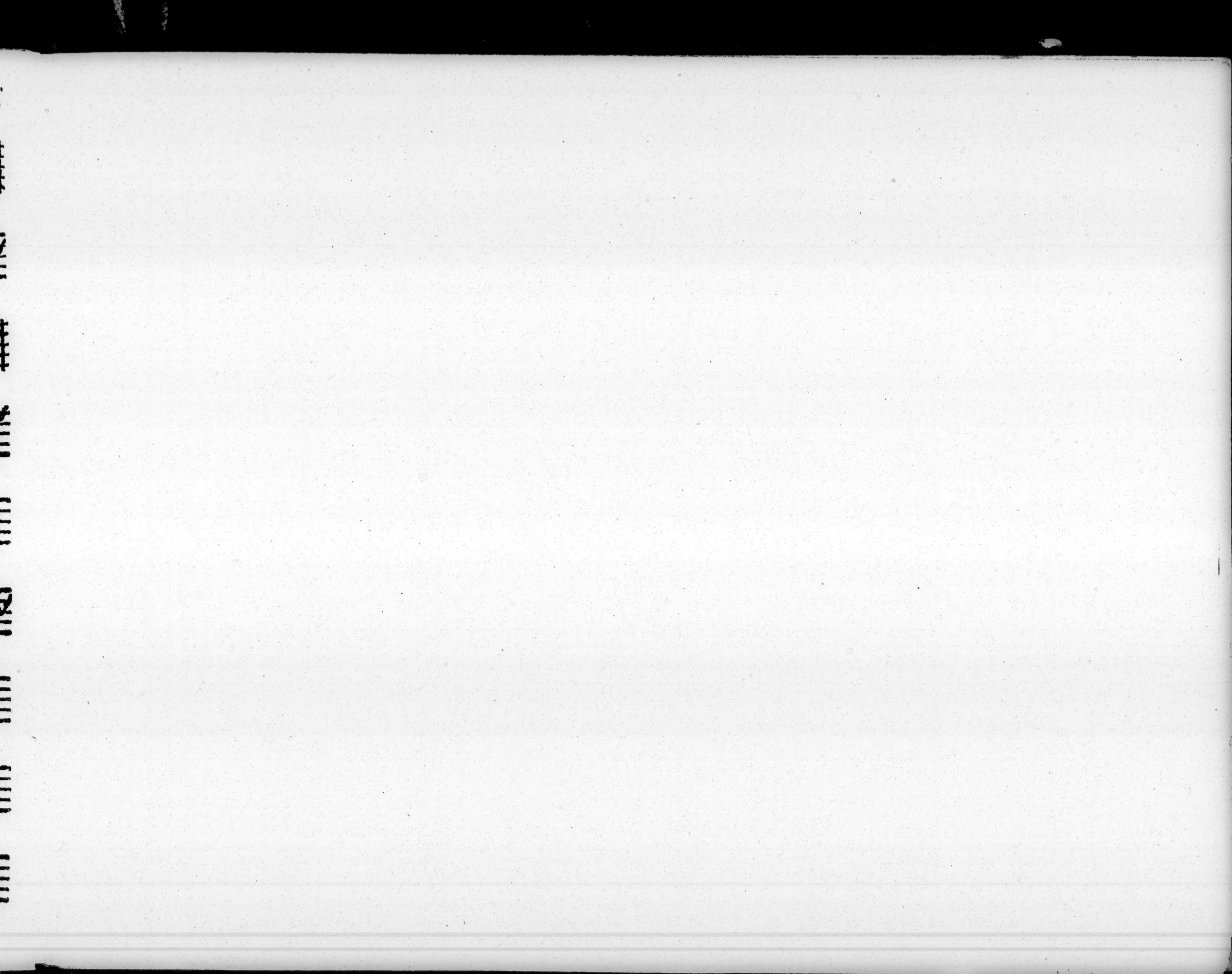
38 **A** 
Yre.

39 **C** 
Orant.

40 **S** 
Araband.

FINIS.

MUSEUM
BRITANNICUM



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A 3. for 2 Trebles and a Basse.

BASSUS.

MATTHEW LOCK.

1 **P** *Avan.*

2 **A** *Yre.*

3 **C** *Orant.*

4 **S** *Araban.*

A 3. for 2 Trebles and a Bass.

BASSUS.

MATTHEW LOCK.

6 **A** Yre.

Handwritten musical score for 'A Yre.' on two staves. The top staff begins with a treble clef and a common time signature 'C'. The melody is written in a single line with various note values and rests. Above the staff, there are handwritten annotations: a sharp sign (#) above the 10th measure, and the numbers 6, 6, and 7 above the 12th, 13th, and 14th measures respectively. The bottom staff begins with a treble clef and a common time signature 'C'. It contains a single line of music with various note values and rests. Above the staff, there are handwritten annotations: a sharp sign (#) above the 5th measure, and a flat sign (b) above the 10th measure. The piece concludes with a double bar line and a repeat sign.

7 **C** Orant.



8 **S** Araban.



A 3. for 2 Trebles and a Basse.

BASSUS.

MATTHEW LOCK.

9 **P** *Avan.*

10 **A** *Yre.*

11 **C** *Or.*

12 **S** *Arab.*

A 3. for 2 Trebles and a Basse.

BASSUS.

MATTHEW LOCK.

13 **P** *Avan.*

14 **A** *Yre.*

15 **C** *Orant.*

16 **S** *Araban.*

A 3. for 2 Trebles and a Basse.

BASSUS.

MATTHEW LOCK.

17 **P** *Avan.*

18 **A** *Yre.*

19 **C** *Orant.*

20 **S** *Araban.*

A 3. for Treble, Teno, and Bass.

BASSUS.

MATTHEW LOCK.

21 **P** *Avan.*

22 **A** *Yre.*

23 **C** *Orant.*

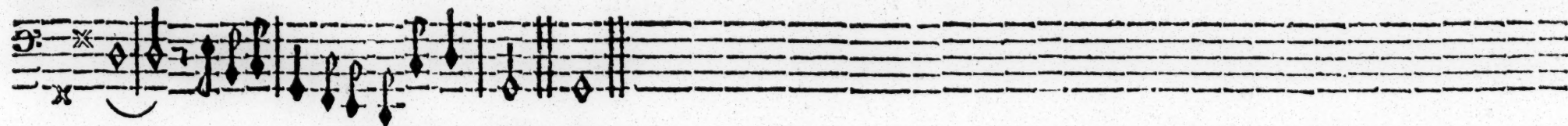
24 **S** *Araban.*

25 **P** 
Avan.





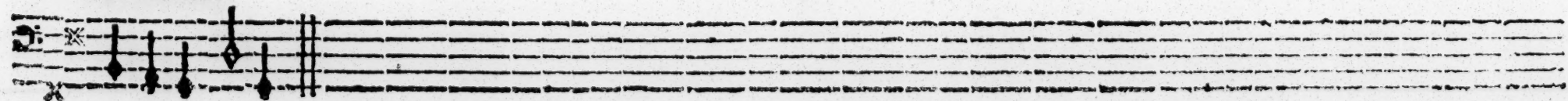
26 **A** 
Yre.



27 **C** 
Orant.



28 **S** 
Araban.



A 3. for Treble, Tenor, and Basse.

BASSUS.

MATTHEVV LOCK

29 **P** *Avan.*

30 **A** *Yre.*

31 **C** *Orant.*

32 **S** *Araban.*

A 3. for Treble, Tenor, and Basse.

BASSUS.

MATTHEW LOCKE.

33 **P** *Avan.*

34 **A** *Yre.*

35 **C** *Orant.*

36 **S** *Araban.*

A 3. for Treble, Tenor and Basse.

BASSUS.

MATTHEW LOCKE.

37 **P** *Avan.*

38 **A** *Yre.*

39 **C** *Orant.*

40 **S** *Araband.*

FINIS.



Musick Books to be sold by *John Playford* at his Shop in the *Inner-Temple* in *Fleet-street*, 1656.

Mr. Wilby's first Set of *Madrigals* for 3, 4, & 5 *Voyces*.

Orlando Gibbon's Set of *Madrigals* of 5 Parts for *Voyces* and *Viols*.

Dowland's Pilgrims Solace, for 3 and 4 Parts.

Mr. Iohn Hilton's Fa, la's, of 3 Parts.

Dr. Campian's First and Second Book of *Ayres*, of 2, 3, & 4, Parts, very pleasant and easie for young Learners.

Mr. Morly's Canzonets of 3 Parts.

Mr. Michael East's Set of *Fantasies* for *Viols*, of 2, 3, & 4 Part.

Mr. Walter Porter's Set of *Ayres* and *Mottets*, of 2, 3, 4, & 5 Parts, for *Voyces* and Instruments, with a Thorough Basse for the *Theorboe* or *Harpsecon*.

Musick Books lately printed.

A New Introduction to the Skill of *Musick*, both for *Singing* and *Playing on the Viol* : containing easie Rules for young Practitioners.

The Art of *Descant*, for the Setting or Composing *Musick* in Parts : By *Dr. Tho. Campian* : Newly published with Annotations thereon, by *Mr. Christopher Sympson*.

Select Musical *Ayres* and *Dialogues* to sing to the *Theorbo-Lute* or *Basse-Viol* : Composed by *Dr. Wilson*, *Dr. Colman*, *Mr. Henry Laves*, and others.

Mr. Henry Laves First and Second Books of *Ayres* and *Dialogues*, to sing to the *Theorboe-Lute* or *Basse-Viol*, for 1, 2, or 3 *Voyces*.

Mr. William Childs Set of *Psalms* for 3 *Voyces* to the *Organ*, engraven upon Copper.

Mr. Iohn Hilton's Book of *Catches*, *Rounds*, and *Canores* for 3 & 4 *Voyces*.

Court-Ayres of Two parts for *Treble* & *Basse Viols* or *Violins*, being *Pavans*, *Ayres*, *Corants* and *Sarabands*.

Musicks Recreation on the Lyra Viol, containing 102 Lessons, with plain and easie Directions for the Tuning the *Viol*, and keeping the Time.

Lessons and Instructions for the *Cithern* and *Gittern*, fitted to the capacity of young Learners.

The Dancing-Master, containing 118 *Countrey Dances*, with the Tunes to every Dance, to be play'd on the *Treble Violin*. To which is added 20 of the most usual *French Corants*.

Also you may be there furnished with excellent *Rul'd Paper* for *Musick*, of all sizes : and Books ready bound up of all sizes.